ART GALLERY OF ONTARIO

AGO NEWS

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Works by Ian Carr-Harris

The Structuring of Identity

BETWEEN 1971 AND 1977, IAN CARR-HARRIS PRODUCED A **unique body of work the significance of which at the time eluded even some of the more astute observers of the Toronto art scene. In this exhibition Philip Monk presents these works as they would have been received at the time of their creation in an effort to recover for history the 'lost' Canadian art of the 1970s. *Ian Carr-Harris 1971-1977: A Fraser Elliott Foundation Canadian Contemporary Exhibition*; Gallery of Contemporary Art; November 12, 1988 – February 5, 1989; organized by the Art Gallery of Ontario.**

BY PHILIP MONK

Although Ian Carr-Harris is an artist well known for his large-scale installations that utilize sound and image, the body of work in this exhibition has yet to be recognized. The exhibition is a recovery of sorts, but instead of showing this unique body of work within the context of a retrospective where it would find its meaning in later, better-known installations, the exhibition presents the art in its own terms as it would have been received in its time. By so doing, the exhibition becomes part of an attempt to construct a history of Canadian art of the 1970s and specifically of the Toronto art community. The recovery of this history must take as its focus the inherent problem of writing history, and in that Ian Carr-Harris took as his subjects the very constitution of history and reality as a means of establishing identities, this series of works is an appropriate place to start that reconstruction.

Carr-Harris's early work took shape in a junction between the prevailing milieu of conceptual art and his historical studies. Providing an opening out to the world and pursued through the presumably unmediated forms of language and photography, conceptual art allowed an unprecedented return to content. History provided a model of how we construct reality, based on the terms by which we determine the past. From these sources, Carr-Harris made of sculpture a situation in which the viewer actively questions how identities are constructed in the world.

Carr-Harris has said that "all of [his] work involves reference to real living situations that are constructions, human constructions." Thus the first works were presented as if they had their own identities, and, indeed, they had: they were named for instance, *Fred* (1972), and *Nancy Higginson, 1949-* (1971). According to the artist, the physicality of these sculptures linked to the facts of newspaper reporting and personal narrative respectively gave conditions under which one could understand things in the world – whether persons, events, activities, or identities. In other words, these works show how we participate in the definition of identity of an other. But although they are conceived as portraits, these works are not simply individual in an eccentric way; they study the structure of social interaction embedded in our common experiences, language being the commonplace carrier and transmitter of those patterns.

The works from 1973 on draw us deeper into their situations, involving us not only physically in an equivalent response to the works' own physicality, but ethically as well. In a sense the works set up problems that we have to resolve. This is apparent in the table pieces from 1973 that enact various scenarios on their tabletops, most of which, through their historical constructions, lead us to value our own position – here and now – in that construction. The later works in this exhibition open to the space of the viewer by means of a greater theatricalization. But theatricalization once again was only a means to direct attention to situations that applied to us: in these works Carr-Harris created tableaus, phrasing the situations in gestures we all make, as for example, the title *If you know what I mean* indicates.

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Ian Carr-Harris was born in 1941 in Victoria, B.C. He studied modern history at Queen's University and library science at the University of Toronto before studying sculpture at the Ontario College of Art where he is presently chairman of the Department of Experimental Art. He has exhibited in Toronto since 1971 when he was involved on the board of A Space and has shown regularly since 1973 with the Carmen Lamanna Gallery. In 1984 he represented Canada at the Venice Biennale and in 1987 was included in the prestigious documenta 8 in Kassel, West Germany.

Works by Ian Carr-Harris (Canadian, b.1941). Right: *The Violin Lesson by Balthus*, 1974; mixed media, 139.7 x 83.2 x 62.2 cm. Collection of the Canada Council Art Bank. Photo: Larry Ostrom. Below: *But she taught me more than all of them*, 1977; mixed media, 162.0 x 262.0 x 154.0 cm. Courtesy of Carmen Lamanna Gallery.

Fraser Elliott Foundation

In Support of Contemporary Canadian Art

BY CLARA HARGITTAY

THE OPENING OF THE *IAN CARR-HARRIS* EXHIBITION ON November 12, 1988, celebrates not only the opportunity to view an important body of work by a Canadian sculptor from the 1970s, but also an announcement of generous support for the AGO. Billed as a Fraser Elliott Foundation Canadian Contemporary Exhibition, *Ian Carr-Harris* is the first to benefit from an annual fund of $40,000 earmarked exclusively to assist the AGO in its effort to regularly present the work of Canadian artists who have already made significant contributions and continue to produce exciting, experimental, and intellectually stimulating work.

Mr. R. Fraser Elliott, a prominent lawyer and partner in the law firm of Stikeman, Elliott based in Montreal and Toronto, has been a familiar figure at the AGO for many years. In the spirit of promoting friendship between Quebec and Ontario, in 1972 Mr. Elliott was appointed to the Board of Trustees of the Gallery while still living in Montreal by the Lieutenant-Governor of Ontario. Between 1972 and 1984 he served in many capacities heading the Finance, Executive, and Exhibition Committees and was elected President of the AGO in 1978. Mr. Elliott is director of several prominent corporations, and in addition to his extensive involvement with the AGO, was the first chairman of the Cultural Property Export and Review Board, a government-appointed committee that he served on for a decade.

The exodus of the business community from Montreal in the 1970s prompted the establishment of a Toronto office for Stikeman, Elliott in 1976. When the family moved to this city three years later, Betty-Ann Elliott became an active member of the Volunteer Committee of the AGO in support of her husband's association with the Gallery. However, this was not the first time the family was involved with the AGO. In 1973 the Elliott family attended the opening of the exhibition *Impressionism in Canada*, which featured several paintings by Helen Galloway McNicoll, a Canadian artist active during the early 1900s and the aunt of Mrs. Elliott. While the Elliotts have always been interested in art and own a fine eclectic collection of Old Master drawings, historical Canadian and Post-Impressionist paintings, their appreciation of contemporary Canadian art grew through their involvement with the Gallery. They also became aware of the tremendous need for financial support in this important area that often lacks popular appeal, but can at the same time be the most challenging and rewarding.

The proceeds from the Fraser Elliott Foundation gift will provide financial support for two exhibitions each year that will focus on the artistic production of living Canadian artists in mid-career. These exhibitions represent important building blocks in the long-term curatorial program of Philip Monk, AGO's curator of contemporary Canadian art. The next Fraser Elliott Foundation Canadian Contemporary Exhibition will be an in-depth survey of Ron Martin's paintings produced between 1972 and 1981, and will take place in February 1989.

Celebration '88, November 26-27

A "Surprise Package" of Fun and Entertainment

BY DAVID WISTOW

CELEBRATION TIME IS HERE AGAIN. TWO DAYS PACKED with exciting activities for people of all ages – music, dance, games, tours, art making. Admission is free, so why not bring the whole family? It's the Gallery's way of saying "Season's Greetings!"

Inside the main doors you'll be warmly welcomed by Gallery staff and volunteers. They will provide you with a program and answer any questions you might have about the many events and activities taking place throughout the building.

If you have small children you may wish to pick up free hourly tickets for *Hands On* – it's one of the most popular activities in the Gallery for young visitors and their parents. Together you can explore portrait-making with costumes and a video camera, draw on a computer, or make colour slides. Or perhaps you're looking for something more seasonal such as making cards. Face-painting is always a hit too. Both activities will be situated in the lower lobby. And while you're there, you won't want to miss having your photograph taken with Santa Claus and the Sugar Plum Fairy. They've agreed to be with us for another year!

On the Gallery's main floor, just inside the second set of doors, you will encounter Gallery games for every age group. Children, teenagers, and even adults may be enticed by a special sleuthing game or the always popular "Name the Artist" contest – fun ways of getting to know the Gallery's fine collection better. (And don't forget the regular draws and prizes.) Or you may wish to join a tour and have the pleasure of talking with a Gallery guide about Canadian art or Henry Moore.

All day in the spacious Walker Court (the two-storey 'heart' of Gallery activities), special performances by talented local dance troupes and choirs will take place, interspersed with Christmas sing-alongs. New participants this year are the Sphere Clown Band and the dancers of the George Brown College Youth Ensemble. Performers from the Studio Dance Theatre are dynamic entertainers whose return is eagerly anticipated. You can sit back, rest your feet, and enjoy some lively entertainment. Or perhaps you'd like to participate in the activities in the main-floor Margaret Eaton Gallery or The Jackman Hall. You'll be in for some pleasant surprises.

The Grange, as in previous years, will offer visitors special Christmas cheer. The authentically costumed staff of this beautiful historic house will be busy decorating, baking, and preparing traditional Christmas treats, very much like those enjoyed over a century ago. In the elegant second-floor music room, storytelling for children will be offered by the Boys and Girls House at regular intervals throughout each day.

You may wish to conclude your Celebration visit by browsing in the Gallery shops. The selection includes the city's newest and most exciting learning toys; amazing stocking stuffers; home-made jellies, jams, and mulling spices; wonderful posters, reproductions, and books; antique furniture, glass, and china, plus the best in contemporary design – from Alvar Aalto to Michael Graves.

Don't miss this year's open house. Join us at the Gallery on November 26 and 27, and make your Celebration the merriest ever!

CJCL will broadcast live from the Lobby of the AGO on both Saturday and Sunday.

David Wistow is education officer/writer with Adult Programs, Education Services at the AGO.

Ian now Fred has a small truck
he bought from a relative for
$350 and he's delivering groceries
for a supermarket and small
moving jobs

Ian Carr-Harris (Canadian, b.1941), *Fred*, 1972; mixed media, 144.5 x 61.5 x 57.3 cm. AGO Purchase, 1985.

CARR-HARRIS continued from p. 1

Ian Carr-Harris describes his work as "open-ended descriptions or situations and sometimes it's best to describe a situation by reference to something." He goes on to say, "they're kind of like phrases, or sentiments almost out of context perhaps, but because the context is usually hinted at through the sentence or phrase, one can build up a picture of what is being dealt with." These constructions have the character of a proposition, although the artist maintains that the language used is not meant to convey a message but to embody attitudes. More than logical constructions, these "propositions" make viewing into a wager. And what takes place between art and viewer is a confrontation. That confrontation is not the pleasure of the purely aesthetic because the outcome of this is a judgement that exceeds the aesthetic because it is existential and ethical. As Carr-Harris says, "I am interested in the way people structure their identity," and it is a questioning for him that appears in the form of the experience of art.

Philip Monk is curator of contemporary Canadian art at the AGO.

Ian Carr-Harris 1971-1977
Gallery of Contemporary Art.
November 12 - February 5, 1989

Imaginative Shopping at the AGO

Impulse Shop

From antique to high tech. The Impulse Shop offers a wide selection of unique, museum quality items.

1 Classic Teddy Bear in search of a picnic or someone to love. $23

2 Alvar Aalto Vase. As contemporary today as when it was designed in 1936. Six-and-a-half inches high. $132

3 Unusually shaped crayons to inspire the budding artist. $1 to $12.98

4 Candy-striped pencils make perfect stocking stuffers. 98¢

5 Contemporary Bird Whistle Kettle by Michael Graves. $175

6 Achille Castiglioni's stainless steel salad servers. $70

7 Matt black calculator / paperweight. Unusual round shape in a sharp-edged world. $280

8 Santa's Sleigh Candle Holder, perfect for the mantlepiece. Two feet long and eight inches high, holds four candles. $75

9 Preserves made in the traditional way with pure ingredients. $3.50 to $5.95

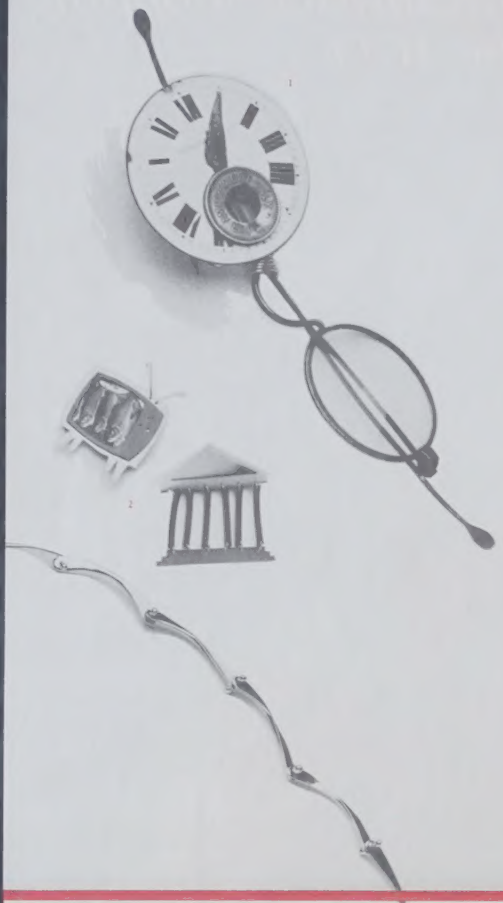
10 Salt and pepper. Back to basics, 19th-century style with sea salt and pepper corns. $4 to $4.50

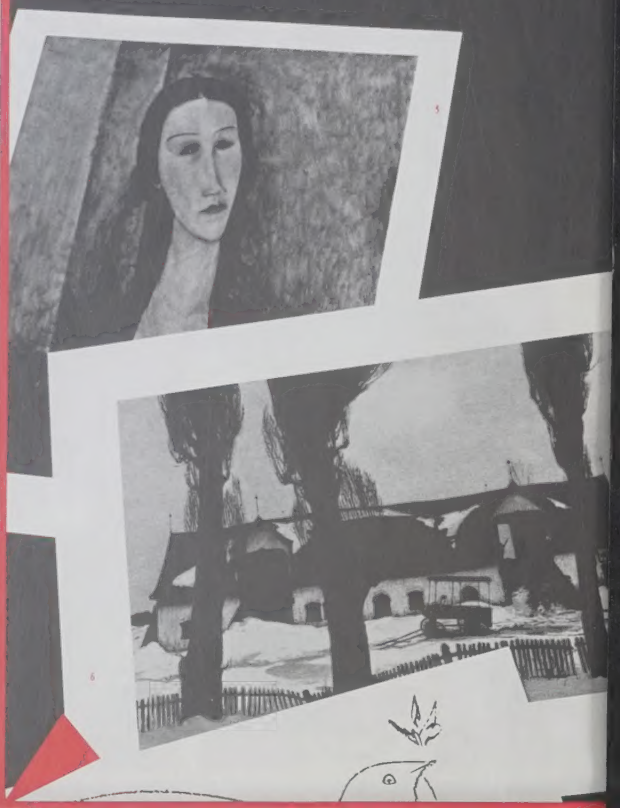
11 Bold graphic dragon and assorted animals to cut, fold, and colour. $6 to $10

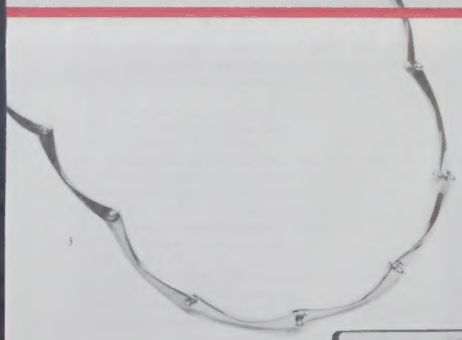
12 Elegant stainless steel cheese knife of Scandinavian design. $24

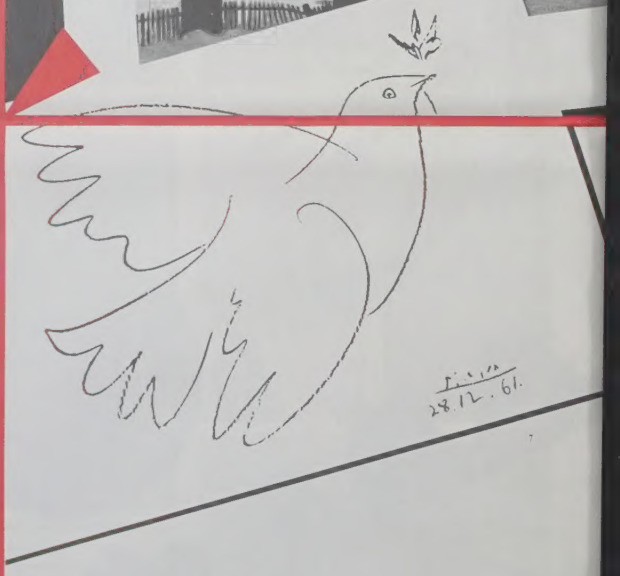
The Volunteer Committee appreciates your support. All profits from the shops are used to further the programmes of the Art Gallery of Ontario.

You Just Can't Picture It All









Jewellery Shop

Find something different at The Jewellery Shop ....

1 Mason & Sutherland's "timely" pins. $140

2 Joriki "TV" and "Parthenon" pins. $44

3 Hesse-Lute sterling silver forged link chain. $295

4 J.C. van Dop's "Kenegic Woods" trinket box in multi-metals. $225

Just a few of the rare and exciting pieces created by leading artisans with you in mind.

Reproduction Shop

The Reproduction Shop has Canada's largest selection of Canadian and International fine art reproductions and modern posters. Museum mounting and custom framing available. Wrap it all up now and enjoy this holiday season.

5 Portrait of Madame Zboroski by Modigliani 20 7/8" x 16" $34

6 St. Lawrence River Barn by Arbuckle 14" x 19" $19

7 Dove by Picasso 19 1/2" x 25 1/4" $35

An advertising supplement from the Gallery shops at the Art Gallery of Ontario.

NOVEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	On Mondays the Gallery, The Grange, and The Restaurant are closed. The shops, including The Coffee Shop, are open.	**1** Films *Chantal Akerman* / 7 pm and 8:30 pm	**2** Lecture *Francis Broun on Holbein* / 7 pm	**3** The Reproduction Shop carries fun posters for children of all ages.	**4** Grange Luncheon Lecture *Dr. Charles Godfrey on Medicine in Upper Canada* / 11 am Films *Civilisation Series* / 12:30 pm	**5** AGO gift certificates are redeemable at all AGO retail outlets.
For Kids *Family and Community Studio* / 1-4 pm *Hands On* / 1-4 pm Film *Canadian Avant-Garde* / 1 pm and 1:45 pm *Chantal Akerman* / 6 pm and 8 pm	**7** AGO Gift Admission Voucher is the perfect $5 gift for your friends. Available at Gallery Shops.	**8** Films *Chantal Akerman* / 7 pm and 8:30 pm An excellent selection of videos and film classics are available for rent from the E.P. Taylor Audio-Visual Centre.	**9** *Art in the Morning* / 9:30 am Philip G. McGready Lecture *Laurier Lacroix on Canadian Landscape* / 8 pm	**10** Grange Luncheon Lecture *Carl Ballstadt on Susanna Moodie* / 11 am Course *Francis Broun on Holbein* / 1:15 pm and 6:45 pm	**11** Films *Civilisation Series* / 12:30 pm	**12** Exhibitions *Ian Carr-Harris* / opens Visit The Coffee Shop or the fully licenced Restaurant for delicious and moderately priced lunches.
13 Films *Canadian Avant-Garde* / 1 pm *Chantal Akerman* / 6 pm and 8 pm For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm Walking Tour *Ian Carr-Harris* / 2 pm Concert *Colin Tilney RCM* / 3 pm	**14** Ready-to-frame fascimile pages of beautiful illuminated manuscripts are available in the AGO Book Shop.	**15** Films *Chantal Akerman* / 7 pm and 9 pm Meet for drinks or a light lunch in the elegant Members' Lounge.	**16** *Special Evening for Members* / 6 pm Lecture *Ken Bartlett on the Renaissance and England* / 7 pm	**17** Course *Francis Broun on Holbein* / 1:15 pm and 6:45 pm	**18** Films *Civilisation Series* / 12:30 pm	**19** The Norma Ridley Reading Room is a quiet space off the Members' Lounge.
20 *Sunday Start with Art* / 11 am For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm Film *Canadian Avant-Garde* / 1 pm and 3 pm	**21** New Memberships and renewals are processed quickly from 12-3 pm daily at the Membership Desk in the Lobby.	**22** The Art Rental and Sales Gallery offers a wide selection of art works with the Christmas shopper in mind.	**23** *AGO Spectrum* / TVO, 11 pm On Wednesdays the fully licensed AGO Restaurant is open for dining.	**24** Course *Francis Broun on The Art and Times of Holbein* / 1:15 pm and 6:45 pm Exclusively Yours *A special evening of shopping for Members* / 6-9 pm	**25** Films *Civilisation Series* / 12:30 pm	**26** Celebration Open House *Entertainment for the family* / 11 am – 5:30 pm Gallery Talk *For the hearing impaired* / 2 pm
27 Celebration Open House *Entertainment for the family* / 11 am – 5:30 pm For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm *AGO Spectrum* / La Chaîne française de TVO (in English), 11 pm	**28** Count on The Impulse Shop for imaginative gifts this Christmas.	**29** The AGO is accessible to disabled people and a number of wheelchairs are available.	**30** Add sparkle to Christmas with gifts from The Jewellery Shop. For detailed description of programs consult the events listings on pages 4 and 5.			

THE COLLECTION IN FOCUS

Pop Art Prints

BY CLARA HARGITTAY

DEFINED BY BARBARA ROSE AS "THE GENUINELY AMERIcan expression of the American experience" and eagerly consumed by a public hungry for recognizable images, the Pop Art of the 1960s is often categorized in simplistic and mistaken ways as popular art. Best remembered for Andy Warhol's blatantly commercial multiple images of such everyday objects as Coca Cola bottles and Campbell soup cans or Roy Lichtenstein's comic book inspired paintings, Pop Art did indeed document the various aspects of contemporary 'popular' culture and even borrowed the methods used in commercial art but applied them with the sophistication and insight of the fine artist. Dealing with art rather than life was the underlying concern that permeated most Pop Art subject matter. Instead of demonstrating critical social consciousness it focused on the issues of perception and communication, particularly on the effects of mass media on audiences.

The fourteen images that have been selected from the AGO's Permanent Collection by Michael Parke-Taylor, assistant curator of prints and drawings, and that are now on display in the Trier Gallery, offer surprising juxtapositions, and diverse images and styles by some of the most prominent exponents of Pop Art in both England and the United States. That this quintessentially 'American' artform evolved in the late 1950s first in England, and independently in the United States shortly after, offers some indication of the complex nature of the movement. The term "Pop Art" itself was coined by the English critic Lawrence Alloway and at first referred to products of popular culture such as cinema, advertising, and commercial illustration, rather than to works of art. It was the informal discussions and lectures on the environment and technology of the Independent Group (artists and other intellectuals) at the Institute of Contemporary Arts in London that was the spawning ground of Pop Art. Most British Pop artists, including Richard Hamilton, and Allen Jones, whose work is included in this exhibition, used commercial images from American sources freely in their work. The technological advances of a booming American industry, and the brash, flashy, and arrogant confidence that exuded from everything American, stood as a symbol of progress and democracy in a class-structured society that was undergoing profound social change. None of these

Andy Warhol (American, 1930-1987), *Karen Kain*, 1980; screenprint with diamond dust on paper, 101.5 x 81.0 cm. Gift of William S. Hechter, 1987.

artists had experienced life in the United States first hand, and as a result their 'American' imagery for all its dynamism and vitality, contain a sense of romantic nostalgia and sentimentality.

Of the British artists represented in this selection, Richard Hamilton is actually credited with the founding of Pop Art. Rejecting British convention, and conscious of the changes in post-WW II England, Hamilton observed his environment with wry cynicism and disrespect, yet not without loyalty or commitment. Hamilton has been called "a publicist of popular culture," and cinema, television, newspapers, magazines, radio, and advertising played an indispensable role in his art. However, his work, laced with subtle ironies and informed by the understanding of Dada, is far from simple. Described by John Russel as a painter of modern life in the Baudelairean sense "who distills the eternal from the transitory," Hamilton has the ability to transform the familiar and banal into a complex statement. His famous print *My Marilyn* of American sex symbol Marilyn Monroe is a perfect example of the transformation of a familiar image, this time through the process of printmaking, into another psychological and emotional state.

Printmaking, particularly lithography and the commercial technique of photomechanical screenprinting, valued by artists for its versatile use of materials, impersonal qualities, and potential to undermine the preciousness of the art object, was an important tool for Pop artists on the other side of the Atlantic as well. Like Hamilton, American artists Rauschenberg, Johns, Warhol, and Lichtenstein came to appreciate the intricate and involved process of printmaking and particularly the collaboration between artist and master printer that opened possibilities for exciting new challenges. Rauschenberg's large scale lithograph *Booster* (1967), made at the Gemini printshop in Los Angeles, incorporated painterly lithographic washes with photographic images derived from discarded printers' plates from the *New York Times*, a full-length nude X-ray shot of the artist with his boots on, and a screenprinted astronomical chart superimposed over the entire image.

Whereas British Pop Art contained a touch of romanticism and nostalgia, American Pop came across as bold, aggressive, and powerful. The work of Jasper Johns and Robert Rauschenberg imbued with the ideas of John Cage provided the bridge between Abstract Expressionism and the new artform.

While Pop Art emerged in direct opposition to the movement that had ruled the New York scene for the previous two decades there remained much in Pop Art that retained a certain indebtedness to it. The man who manipulated and stretched the limits of Pop Art and exploited the inherent qualities of printmaking most successfully was Andy Warhol. He understood more than any other artist the workings and effects of mass communication, of how images are received by the public through the media. In his work he adopted the stance of the spectator and mirrored the experience, the horrors, and the banality of contemporary life much the same way as it would have been played out on the television screen or on the pages of the newspaper. In Warhol's art familiarity breeds indifference, and no matter how poignant and tragic the message, the impact is undermined and rendered impersonal by the transference. By offering no information or insight into their personalities, Warhol turns media stars Mao Tse-tung, Karen Kain, Wayne Gretzky, Mick Jagger, and Marilyn Monroe into grotesque empty icons of modern society in his portraits. Contemplating these images, the effect is disturbing and chilling.

Clara Hargittay is the editor of AGO News.

Exhibitions

Ian Carr-Harris 1971-1977: A Fraser Elliott Foundation Canadian Contemporary Exhibition

Gallery of Contemporary Art
November 12, 1988 – February 5, 1989

This exhibition includes 20 sculptural and photo-textual works and installations that date from 1971 to 1977. The importance of these works was not sufficiently recognized at the time of their creation; by presenting this unique body of work as it would have been received in its time, the exhibition becomes an instrument in the reconstruction of the history of Canadian art in the 1970s.

Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen

Sam and Ayala Zacks Wing
through January 15, 1989

When Hans Holbein suddenly died of the plague in 1543 he left behind in his London studio a collection of life drawings illustrating prominent members of the court of Henry VIII. The portraits, which were rediscovered in 1727 by Queen Caroline consort of King George II in a bureau in Kensington Palace, show remarkable insight into the characters of the sitters and reveal much information about life in Renaissance England. The AGO presents this outstanding exhibition in the context of a didactic display of art and artefacts from the Tudor era.

Organized by the Royal Library, Windsor Castle. Sponsored by the **Chubb Insurance Company of Canada**, with additional support from **British Airways** and the Government of Canada's Insurance Program for Travelling Exhibitions.

Chubb Insurance Company of Canada

The Dada Period in Cologne: Selections from the Fick-Eggert Collection

Margaret Eaton Gallery
through November 6

The 200 works of art, periodicals, and other documents that make up this collection bring to light important, but until now obscured historical information about artistic activity in Germany during the years between the two world wars. In addition to newly discovered works by Max Ernst, and other well known Cologne Dadaists, the exhibition introduces the works of Willy Fick and his sister Angelika Hoerle, two impressive, but almost forgotten figures of the Dada movement in Cologne. Organized by the Art Gallery of Ontario.

Selections from the Klamer Family Gift of Inuit Art

Restaurant Corridor
through November 20

In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Pop Art Prints

Trier Gallery
through November 20

Selection of 13 colour prints and a drawing by Warhol, Rauschenberg, Johns, Lichtenstein, Dine, Hamilton, and Jones from the Permanent Collection. The works date from the heyday of Pop Art in the 1960s through to the 1980s. Focusing on aspects of contemporary culture, this exhibition includes portraits of media stars Wayne Gretzky, Karen Kain, Mick Jagger, and Marilyn Monroe.

Traces of a Disappearance: Representations of the Body in Contemporary Art

Gallery E
through November 20

This selection from the Permanent Collection investigates the concerns of contemporary figurative sculpture through the work of Michael Snow, George Segal, Reneé Van Halm, and Colette Whiten.

Portrait of *An Unidentified Lady* by Hans Holbein is just one of the beautiful drawings presently on display in the Zacks galleries. Black and coloured chalks on pink prepared paper, 26.8 x 16.6 cm. © Her Majesty The Queen. Royal Library, Windsor Castle.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries

Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of November. Dates are subject to change.

Walter Trier

Collingwood Public Library
through November 3

Arthur Hughes: The Lady with the Lilacs

Macdonald Stewart Art Centre, Guelph
through November 13

The 1950s: Works on Paper

Laurentian University Museum and Arts Centre Sudbury
through November 13

French Printmaking of the Eighteenth Century

Whitby Arts Inc., The Station Gallery
through November 27

Carole Condé and Karl Beveridge: Standing Up

McMaster University Art Gallery, Hamilton
November 6 – December 4

Paterson Ewen: Phenomena Paintings 1971-1987

Dalhousie Art Gallery, Halifax, Nova Scotia
through December 11

Signs: An Exhibition of Critical Photography

The Nickel Arts Museum, Calgary
November 25, 1988 – January 1, 1989

"Artists with their Work" Programs

Jane Buyers: Sculpture

The Lindsay Gallery
continuing to November 5

Sybil Goldstein: Painting

Temiskaming Art Gallery, Haileybury
continuing to November 19

Peter Dykhuis: Installation

Woodstock Public Art Gallery
continuing to November 27

Juan Geuer: Constructions

Tom Thomson Memorial Art Gallery, Owen Sound
November 4 – 27

Sylvie Bélanger: Installation

Sarnia Public Library and Art Gallery
November 4 – December 5

Rae Johnson: Painting

Kingston Artists' Association Inc.
November 5-25

Nancy Nicol: Video Screenings

Woodstock Public Art Gallery
November 16-17

Teri Chmilar: Video Screenings

Sarnia Public Library and Art Gallery
November 16-17

Nora Hutchinson: Video Screenings

Sarnia Public Library and Art Gallery
November 23

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during November:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Walking Tours

Ian Carr-Harris: Artist's Walking Tour

Gallery of Contemporary Art
Sunday, November 13, 2 pm

Join artist Ian Carr-Harris for a tour of the exhibition of his works currently on view in the Gallery of Contemporary Art. Free with admission.

Lectures

Hans Holbein: The King's Painter

Dr. Francis Broun, Lecturer
Adult Programs, AGO
The Jackman Hall
Wednesday, November 2, 7 pm

Dr. Francis Broun will examine the illustrious career of Holbein focusing on his years as artist to England's King Henry VIII.

Free admission. However, tickets are required and will be available after October 19 on a first-come basis from the Information Desk.

Hans Holbein, *Solomon and the Queen of Sheba*; miniature painting on vellum, 22.8 x 18.1 cm. © Her Majesty The Queen. Royal Library, Windsor Castle.

The Renaissance and England

Professor Ken Bartlett
Centre for Reformation and Renaissance Studies, University of Toronto
The Jackman Hall
Wednesday, November 16, 7 pm

Professor Bartlett will trace the impact of continental Renaissance ideas on the England of Henry VIII and the development of the distinct artistic and intellectual milieu in which Hans Holbein flourished.

Free admission. However, tickets are required and will be available on a first-come basis from the Information Desk after November 2.

The Philip G. McCready Annual Memorial Lecture on Canadian Art

Cast Shadows: Twentieth-Century Canadian Landscape Painting Prior to the Group of Seven
Laurier Lacroix, Professeur
Département d'histoire de l'art, Université du Québec à Montréal
The Jackman Hall
Wednesday, November 9, 8 pm

In the seventh of this distinguished series of annual lectures, Professor Lacroix will investigate how the concept of landscape painting in Canada during the first decade of this century was significantly modified by a number of factors or events. These include the sojourns of Canadians abroad, the immigration of foreign artists, the annual exhibitions of contemporary works in major cities, and a revised interpretation of Canadian nationalism characterized by the politics of Laurier. The relationships between artists such as Cullen, MacDonald, Suzor-Coté, and Jackson will be examined as well as the formal dialogue between their works that led to a new tradition.

Free admission. However, tickets are required and may be obtained in advance at the Information Desk.

Courses

The Art and Times of Hans Holbein

Dr. Francis Broun, Lecturer
Adult Programs, AGO
The Jackman Hall
Thursdays, November 10, 17, and 24, 1:15 pm repeated at 6:45 pm

This six-hour course will place Holbein within the context of the age of the Renaissance and include a discussion of the works of such great contemporaries as Michelangelo, Raphael, Correggio, and Dürer.

Course fee: Members, seniors, students $20. Non-Members $25.

To Purchase Tickets:

In Person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm (except holidays).

By mail: Send a stamped, self-addressed envelope and a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which series you plan to attend.

By telephone: Please call 979-6601 during office hours. Visa, MasterCard, and American Express accepted. Admission ticket(s) will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds.

Gallery School

Family and Community Studio

Gallery School
Sundays, 1-4 pm, commences October 16

Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available, and guidance is provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

For Kids

Hands On

Sundays 1-4 pm

Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Concerts

Sunday Concert Series

The Walker Court
Sunday, November 13, 3 pm

AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) returns to the Gallery for another exciting season. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's concert presents music from the Renaissance in conjunction with the exhibition *Drawings by Holbein from the Court of Henry VIII*. Internationally acclaimed master of the harpsichord, Colin Tilney will be joined by Renaissance music specialist, Peter Hannan on the recorder.

The Sunday Concert Series is supported by 96.3 CFMX-FM 103.1. The Sound of a Different Drummer.

Spectrum

Viewing Times

TVOntario: Wednesday, November 23, 11:00 pm, and on La Chaine française de TVO: Sunday, November 27, 11:00 pm (in English)

AGO *Spectrum*, the Gallery's art magazine on the educational network of the province of Ontario, offers a new exciting program each month.

In the November edition, the remarkable drawings by Hans Holbein of members of the court of King Henry VIII will serve as the focus for exploring the broader issues of portrait-making. Why has western culture been obsessed by portraiture over the centuries? How do today's snap-shot albums fit into this tradition? *Spectrum* will examine several remarkable portraits in the Permanent Collection, from Hals to Warhol.

Films

Recent Work From the Canadian Avant-Garde

The Art Gallery of Ontario is pleased to collaborate with the Innis Film Society in presenting a two month series of recent Canadian experimental film. The series began in October with Bruce Elder's *The Book of All the Dead* cycle and continues in November with major new films by Canadian artists/filmmakers. Admission to the screenings is $3 at both Innis and at the Art Gallery of Ontario. All Gallery screenings take place in The Jackman Hall and tickets are on sale one hour prior to the screening. The Gallery appreciates the assistance of the Canadian Filmmakers' Distribution Centre in arranging the program and the generosity of the Ontario Arts Council in supporting this series. A catalogue has been produced for the series with the support of the Canada Council. Please note the schedule is subject to confirmation. Information can be obtained by calling the AGO at 979-6608 or Innis at 978-7790.

Thursday, November 3

7 pm
Innis
So Is This (1982, colour, 43 min.)
by Michael Snow

8 pm
Innis
Seated Figures (1988, colour, 41 min.)
by Michael Snow

Sunday, November 6

1 pm
Art Gallery of Ontario
Trapline (1975, colour, 18 min.)
by Ellie Epp

Current (1983, colour, 2-1/2 min.)
by Ellie Epp

notes in origin (1987, colour, 10 min.)
by Ellie Epp

1:45 pm
Art Gallery of Ontario
Hawkesville to Wallenstein (1977, black and white, 6 min.)
by Richard Kerr
35 mm print

The Last Days of Contrition (1988, black and white, 60 min.)
by Richard Kerr

Thursday, November 10

7 pm
Innis
Opus 40 (1979, colour, 18 min.)
by Barbara Sternberg

Transitions (1982, colour, 10 min.)
by Barbara Sternberg

Scene from Chantal Akerman's *Les rendez-vous d'Anna.*

Tending Toward the Horizontal (1988, colour, 34 min.)
by Barbara Sternberg

A Place with Many Rooms (1987, colour, 15 min.)
by Fumiko Kiyooka

Sunday, November 13

1 pm
Art Gallery of Ontario
Undivided Attention (1983-87, colour, 107 min.)
by Chris Gallagher

Thursday, November 17

7 pm
Innis
From Home (1988, black and white, 55 min.)
by Michael Hoolboom

Was (1988, colour/black and white, 26 min.)
by Michael Hoolboom

Sunday, November 20

1 pm
Art Gallery of Ontario
Tending Toward the Horizontal (1988, colour, 34 min.)
by Barbara Sternberg

Seated Figures (1988, colour, 41 min.)
by Michael Snow

3 pm
Art Gallery of Ontario
The Book of All the Dead
Consolations (Love is an Art of Time), an excerpt from the film cycle (1988, colour, to be determined)
by Bruce Elder

Chantal Akerman

Belgian filmmaker Chantal Akerman's films can be compared to those of Ozu, Godard, and Bresson in their spareness and elegance. While she does not evoke the same spiritual transcendence as Bresson and Ozu, her austere style has a lucidity that matches the psychological acumen of her exploration of the female condition. This series, presented in conjunction with J.T. Productions, features many of Akerman's features as well as four short films that have been rarely screened in Toronto.

The screenings will take place in The Jackman Hall and tickets will be on sale one hour prior to the screenings. Admission to the films is $4, or $6 for a double bill. Please call 979-6608 for further information.

Tuesday, November 1

7 pm
La Chambre (The Room) (1972, black and white, 14 min.)

Hotel Monterey (1972, black and white, 65 min., silent)
Cinematography: Babette Mangolte

8:30 pm
Je tu il elle (I...You...He...She) (1974, black and white, 90 min.)

Sunday, November 6

6 pm
Je tu il elle

8 pm
News from Home (1976, black and white, 85 min.)
Cinematography: Babette Mangolte

Tuesday, November 8

7 pm
Saute ma ville (1968, black and white, 13 min.)

Hotel Monterey

8:30 pm
Les rendez-vous d'Anna (1978, black and white, 127 min.)

Sunday, November 13

6 pm
Les rendez-vous d'Anna

8 pm
J'ai faim, j'ai froid (I'm Hungry, I'm Cold) (1984, black and white, 12 min.)

Tout une nuit (All Night Long) (1982, black and white, 89 min.)

Tuesday, November 15

7 pm
Tout une nuit (All Night Long)

9 pm
Les années 80 (The Eighties) (1985, colour, 83 min.)

Noon-Hour Films

Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

Civilisation Series

This remarkable 13-episode series was produced by BBC Television with Kenneth Clark who takes the viewer from the fall of the Roman Empire through the ages to contemporary life.

November 4
The Light of Experience

November 11
The Pursuit of Happiness

November 18
The Smile of Reason

November 25
The Worship of Nature

Special Events

Celebration: A Surprise Package

November 26-27, 11 am – 5:30 pm

A fun-filled Christmas open house packed with activities for the whole family – music, dance, games, tours, art, and art making. The festivities will be broadcast live by CJCL from the AGO lobby.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there then and other notables stayed there also, among them the young Winston Churchill. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendor, it is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

Fall Luncheon Lectures

"It's the best deal in town" – so our 'regulars' tell us. Presented each spring and fall in the historic Grange Music Room, The Grange Luncheon/Lecture Series combines delicious, light, home-cooked meals with entertaining explorations of life in Upper Canada. We plan a particularly interesting program for this fall.

Medicine in Upper Canada
Thursday, November 3, 11 am
Using material from old letters, newspapers, and archives, Dr. Charles Godfrey, director of rehabilitation at Wellesley Hospital, recreates the history of medicine in the early 1800s when malaria, cholera, pneumonia, and typhus were endemic and blood-letting, leeches, and laudanum were the doctor's basic tools.

Susanna Moodie and the Rebellion Letters of 1837
Thursday, November 10, 11 am
Professor Carl Ballstadt of the Department of English at McMaster University gives us a pre-publication preview of the recently discovered letters written by one of Upper Canada's most famous authors and settlers.

Tickets are $10. Please call 977-0414, ext. 237 for tickets and information.

Gallery Hopping

A Weekend in New York

November 26-27, 1988
An early flight Saturday morning will take us to exciting New York City where we will settle into comfortable suites at the elegant Stanhope Hotel. On Sunday we head across the street to the Metropolitan Museum of Art to view the retrospective exhibition of Georgia O'Keeffe. A limited number of tickets will be available for the Degas exhibition as well. The cost of the trip includes air fare, accommodation, hotel transfers, and exhibition tickets.

Gallery Hopping is a project of the Volunteer Committee. All tickets must be purchased in advance. For applications, tickets, and further information please call the Volunteer Office at 977-0414, ext. 263.

Travel AGO

The Queen Charlotte Islands: Emily Carr Country

May 25 – June 2, 1989
This spring trip offers admirers of Emily Carr a wonderful opportunity to visit the magnificent Queen Charlotte Islands. Touring museums in Victoria and Vancouver will provide excellent preparation for our trip through the islands. Aboard the *Phaedra* we will visit the deserted villages of the Haida Indians that inspired Emily Carr's most powerful paintings.

Villas and Gardens of Northern Italy

September 16-30, 1989
Italy *is* beauty, history, poetry, romance, wonderful food, and great art. We will explore the northern regions, from Stresa to Verona, Asolo, and Venice. Highlights on our agenda are the famous gardens, villas, and collections on Lakes Maggiore, Lugano, Como, and Garda. The well-known writer and art historian Peter Lauritzen will join us for part of the tour.

Oriental Splendors of Thailand and Beyond

October – November, 1989
The ancient kingdom of Thailand evokes images of Buddhist temples, floating markets, and hillside villages where old crafts and traditions are still practised by local tribes. The attractions of modern day Bangkok – the silk trade, superb cuisine, and night life, juxtaposed against the treasures of the past – serve as a contrast to the extraordinary natural beauty of the lush mountains beyond. A second destination in the Orient is still to be determined.

Morocco and Southern Spain

April 1-16, 1989
Join us for two weeks in Morocco and Spain. We travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fès and Meknès. From Tangier, we'll continue on through romantic Andalucia and visit the treasures of Granada, Cordoba, and Seville.

California

April 3-14, 1989
Starting in Los Angeles with a tour of antique treasures at the Getty Museum and the latest in international *avant garde* art at the Museum of Contemporary Art, we will travel by bus along the coast to the Hearst Castle and Carmel. In San Francisco we will visit the Golden Gate Park Museums and explore the art and architecture of Berkeley. Our final destination is the Napa Valley. A tour and a picnic lunch at the Sterling Winery will be followed by a visit to Clos Pegase, an exciting new winery designed by Michael Graves. There, we will not only sample the wine but also view a splendid private art collection. Domaine Chandon, the aristocrat of champagne houses, will be the setting for our four star farewell dinner.

For brochures or more information, please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Members' Activities

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6: to order by credit card, please call the Volunteer Office at 977-0414 ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Drawings by Holbein from the Court of Henry VIII
Wednesday, November 9, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of these treasures from the Royal Collection at Windsor Castle with lecturer Francis Broun. Tickets are $4.50.

Portraits in The Grange
Wednesday, December 7, 9:30 am
Join us in the Members' Lounge for some Christmas cheer then visit The Grange and view its festive decorations. A docent tour will provide fascinating glimpses of life in the 19th century through the personalities depicted in the portraits gracing the walls of this lovingly restored house. Tickets are $4.50.

Sunday Start With Art

Drawings by Holbein from the Court of Henry VIII
Sunday, November 20, 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of this exceptional exhibition with lecturer Francis Broun. Tickets are $6.

Special Evenings For Members

Drawings by Holbein from the Court of Henry VIII
Wednesday, November 16, 6 pm
Join us for a tour that will provide insight into Tudor life and the royal household as portrayed in these remarkable portraits from the Queen's collection. Following the tour, gather in The Restaurant for dinner at 7 pm. Tickets are $23.

Christmas in The Grange
Thursday, December 8, 7 pm
Gather in The Grange for a slide presentation on Christmas celebrations of a century ago. Then take a nostalgic walk through the bedecked rooms of this beautifully restored house. Enjoy conversation and good cheer with a glass of punch and seasonal dessert treats. You will be directed to The Grange House from the lobby of the AGO. Tickets are $12.

Shops and Services

Gift Admission Voucher

This Gift Admission Voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your non-Member friends, your neighbours, out-of-town visitors, or anyone else. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in one of the shops or The Restaurant, and a chance at a free membership. Buy it at the AGO. Quantity discount. Inquire at the Volunteer Office 977-0414 ext. 263. A project of the Volunteer Committee.

AGO Book Shop

We carry a unique selection of matted ready-to-frame facsimile pages from illuminated manuscripts. These include pages from the "Psalter of St. Louis" as commissioned by Louis IX (singles $74, doubles $106), and the "Apocalypse Book of Revelations" commissioned by Edward I for his wife Eleanor ($112). From the "Book of Hours" commissioned by the Duke of Berry, each of the 12 calendar months is depicted by seasonal activities from the Middle Ages making handsome birthday or Christmas gifts for 1989 ($160).

Art Rental and Sales Gallery

The installation of contemporary art dealing with spatial relationships continues until November 20. From November 22 to January 8, with Christmas shoppers in mind, we offer a multitude of art works – paintings, sculptures, prints, and photographs – for sale or for rent. Let us help you with your selection. A project of the Volunteer Committee.

The Impulse Shop

Early Christmas shoppers will find inspiration in unique Christmas table decorations, fine art jigsaw and desk set puzzles, and imaginative stocking stuffers. Take your selection home in a new Christmas-red AGO tote bag. A project of the Volunteer Committee.

The Jewellery Shop

Add sparkle to your Christmas activities with crystal beads and pins of sleek contemporary design. We also carry a wonderful selection of fun jewellery for children. A project of the Volunteer Committee.

The Reproduction Shop

Cats, whales, parrots – fun posters for children of all ages. Easy to use leader frames, museum mounting, and custom framing services are available to add the finishing touches to your selection. A 10% discount for Gallery Members. A project of the Volunteer Committee.

Exclusively Yours

A Special Evening of Shopping for AGO Members
Thursday, November 24, 6-9 pm
Surprise specials in the Book Shop and an extra 10% discount in the Impulse and Reproduction Shops. Gift wrapping service. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Give an AGO Membership this Christmas
...the gift that gives all year...
and receive a beautiful AGO poster as our gift to you.
CALL THE MEMBERSHIP OFFICE
(416) 979-6620

ART GALLERY OF ONTARIO

NOVEMBER 1988

AGO NEWS

Behind the Scenes

Grange Garden Rejuvenated

Present view of The Grange Garden in the full bloom of summer.

PLANS FOR STAGE III'S NEW SOUTH FACADE AND A NEWLY-landscaped Grange garden have been finalized reports Lynne Burry, Stage III project co-ordinator.

The original Stage III plan submitted by architects Barton Myers Associates suggested the new south facade be contiguous to the Grange House, but concerned neighbors, delighted with their view of the house and garden from Beverley Street, requested that the proposed facade not block the Grange. The neighbors met with AGO planners and the architects to discuss changes for a facade treatment for the south-west portion of the building that would suit everyone. The new facade, recently approved, will be moved back allowing for an unobstructed view of the Grange and garden from the street.

The garden has been a popular retreat for many AGO visitors since its opening to the public in June 1984. Several of its majestic chestnut trees will be transplanted before construction begins and will be donated to Grange Park said Mrs. Burry. Containing the historic Walker Court fountain, colorful rose and herb gardens, a 3,700 square-foot garden will be newly-designed by a landscape architect for the opening of Stage III. Greenthumbs take note!

Curators' Circle Update

UNDER THE GUIDANCE OF TOUR LEADER BERNICE Smythe and David McTavish, curator of European painting and sculpture, thirty members of the AGO Curators' Circle recently took a weekend excursion to Chicago to see some of the best in art and architecture that the 'Windy City' has to offer. The highlight was a visit to the Art Institute of Chicago to view two spectacular exhibitions, *Dutch and Flemish Paintings from the Hermitage* and *The Art of Paul Gauguin*. In the spirit of 'glasnost,' the exhibition from the Hermitage – one of the greatest collections of seventeenth-century Dutch and Flemish paintings in the world – is part of a new cultural exchange program between the United States and the Soviet Union. *Gauguin*, which also includes important loans from the USSR, is the most comprehensive exhibition of the great French artist's work ever presented.

Sara Lee Corporation afforded members the pleasure of viewing the Nat Cummings collection of art on Friday evening. As Chicago is considered to be the capital of American architecture, the trip appropriately included a boat cruise along the Chicago River allowing spectacular views of the city's architectural landmarks. On Saturday, members of the Curators' Circle were joined for a pleasant lunch by Canada's Consul General and his wife, Mr. and Mrs. Anthony Halliday.

This has been a busy fall season for Curators' Circle members. At the end of September they took a final look at *Je Suis le Cahier: The Sketchbooks of Picasso* in the company of Michael Parke-Taylor, assistant curator of prints and drawings. On October 25 they celebrated the Circle's fifth anniversary with a splendid dinner with keynote speaker Mr. Oliver Everett, the librarian of Windsor Castle. This month they will take part in a special tour of the exhibition *Ian Carr-Harris*, led by the artist himself. The Curators' Circle recognizes Members who contribute $1,000 or more annually, or who gift works of art to the Permanent Collection. If you find that some of these recent events organized exclusively for Curators' Circle members are of interest to you and you would like more information, please contact Mary Slavik in the Development Office at 979-6619.

One More Time

THE SECOND EDITION OF *A CONCISE HISTORY OF CANADIAN Painting* by Dennis Reid, AGO's curator of Canadian historical art has just appeared on the bookstands across the country. First published by Oxford University Press in 1973, when Reid was still curator of post-Confederation art at the National Gallery of Canada, the book quickly became an indispensable reference guide not only for students of Canadian art, but also for anyone interested in the cultural history of the country.

"Of all the arts in Canada, painting is the one that most directly presents the Canadian experience," said Dennis Reid in the preface of the first edition, which outlined the history of Canadian painting to 1965. Since the time that the book was first published extensive work has been done on Canadian art history that has enabled Dennis Reid to incorporate new information and, in some instances, new interpretations. The second edition investigates the Canadian painting scene up to 1980, with a new chapter that deals with the fifteen years when attention was diverted away from painting, and Canadian artists embraced many different forms of expression. But Dennis Reid challenges the view that no painting of consequence was produced in this country during this period and, by following the artistic production of established Canadian painters as well as the work of exciting new arrivals on the scene, proves that painting still reflects the Canadian experience. Copies of this important new addition to your fine art library are available in the AGO Book Shop.

Concert of Renaissance Music

Colin Tilney, master of the harpsichord, performs a selection of Renaissance music in The Walker Court on November 13.

KEYBOARD VIRTUOSO COLIN TILNEY, ONE OF THE world's leading interpreters of music for the harpsichord, has selected for his November 13 concert at the AGO a program of Renaissance music, the like of which may have amused and entertained the courtiers and ladies-in-waiting at the court of King Henry VIII. In conjunction with the exhibition *Drawings by Holbein from the Court of Henry VIII* presently on view at the Gallery, this month's Sunday afternoon concert organized in collaboration with the AGO by the Royal Conservatory of Music will feature works by Italian composers Bassano, Frescobaldi, Gabrieli, and Picchi; Spanish musician Ortiz; and the "Palestrina of England," William Byrd; in addition to such popular English tunes as Hugh Ashton's "Hornpipe," and "My Lady Carey's Dumpe." During the sixteenth century England was a leader in music for keyboard instruments and the foundations for the artform as we know it today were laid there. Music played an important role in the glittering social life of the Tudor court, and English musicians, known for their bold experimental style, were widely sought after in continental Europe.

Colin Tilney, a faculty member of the Royal Conservatory of Music, has performed with leading orchestras and chamber ensembles internationally, and is especially noted for his informed playing of the fantasias and variations by Shakespeare's contemporaries. At the AGO concert he will be performing on an Italian harpsichord dating from c.1730, and will be accompanied by Peter Hannan on the recorder. Mr. Hannan, a member of the New World Consort based in Vancouver, has recently completed a record of Baroque music in collaboration with Mr. Tilney for the CBC.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50.
Fridays FREE for seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Starting September 14 resumes Wednesday evening service 11 am to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

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